

THE MUSEUM OF MODERN ART

PAINTING AND SCULPTURE ACQUISITIONS

JULY 1, 1950 THROUGH JUNE 30, 1951

PAINTING AND SCULPTURE ACQUISITIONS ***from July 1, 1950 through June 30, 1951***

Two supplements have previously been published to the comprehensive catalog, *Painting and Sculpture in the Museum of Modern Art*, which was published early in 1948. The first of these appeared in May 1950 as *Museum of Modern Art Bulletin*, Volume XVII, No. 2-3; the second early in 1951 as *Museum of Modern Art Bulletin*, Volume XVIII, No. 2. The present *Bulletin* is the third of these supplementary lists of acquisitions.

A new edition of the 1948 catalog which will incorporate the contents of all supplementary *Bulletins* and provide an up-to-date list of the Museum's collection of painting and sculpture will be published in 1953.

FUNDS, DONORS, COMMITTEE AND STAFF ***from July 1, 1950 through June 30, 1951***

PURCHASE FUNDS: Lillie P. Bliss Bequest, Mrs. Wendell T. Bush Fund, Katharine Cornell Fund, A. Conger Goodyear Fund, Mrs. Simon Guggenheim Fund, Inter-American Fund, Mrs. John D. Rockefeller, Jr. Fund.

DONORS OF WORKS OF ART: Mr. and Mrs. Lee A. Ault, Alexander M. Bing, Alexander Calder, Bernard Davis, Mr. and Mrs. John de Menil, Mrs. Marie L. Feldhaeusser, Mr. and Mrs. Hugo Kastor, Mr. and Mrs. Roy R. Neuberger, Mr. and Mrs. Peter A. Rübel, Ben Shahn, Curt Valentin, Edward M. M. Warburg; The American Tobacco Company, Inc.

COMMITTEE ON THE MUSEUM COLLECTIONS: James Thrall Soby, *Chairman*; Philip L. Goodwin, *Vice-Chairman*; Gen. A. Conger Goodyear, Mrs. Simon Guggenheim, Mrs. Sam A. Lewisohn, Mrs. John D. Rockefeller III. *Junior Council Guest:* Mrs. Gertrud A. Mellon. *Adviser:* Andrew C. Ritchie.

DIVISION OF THE MUSEUM COLLECTIONS: Alfred H. Barr, Jr., *Director*; Dorothy C. Miller, *Curator*; Letitia T. Howe, *Secretary*; Paula D. Sampson, *Assistant to Curator*; Marianne Hartog, *Secretary to Director*; Frances Radway, *Secretary to Curator*.

William S. Lieberman, *Associate Curator in charge of Prints*; Dorothy L. Lytle, *Custodian of Prints and Drawings*.

COVER. MOORE: Family Group. (1945-49, cast 1950.) Bronze, 59¼" high. A. Conger Goodyear Fund.

THE MUSEUM OF MODERN ART, NEW YORK
BULLETIN VOL. XIX, NO. 3, SPRING 1952

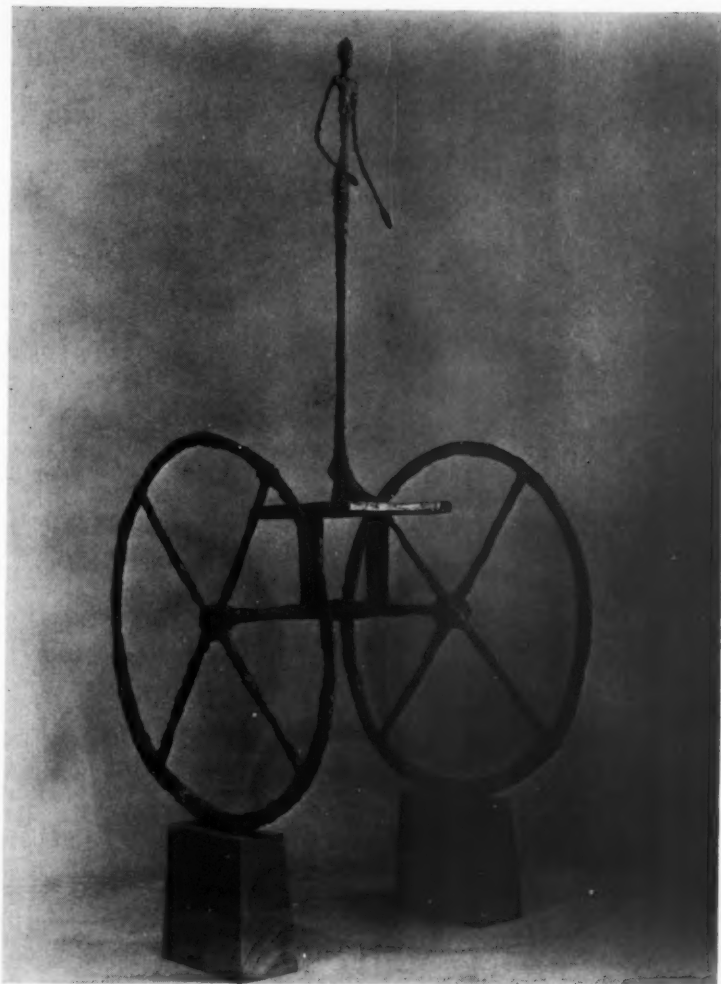


MODIGLIANI: Caryatid. (c. 1914.) Limestone, 36 $\frac{1}{4}$ " high. Mrs. Simon Guggenheim Fund.



LIPCHITZ: Mother and Child, II. (1941-45.) Bronze, 50" high. Mrs. Simon Guggenheim Fund (by exchange).

GIACOMETTI: Chariot. (1950.) Bronze, 57" high. Purchase Fund.

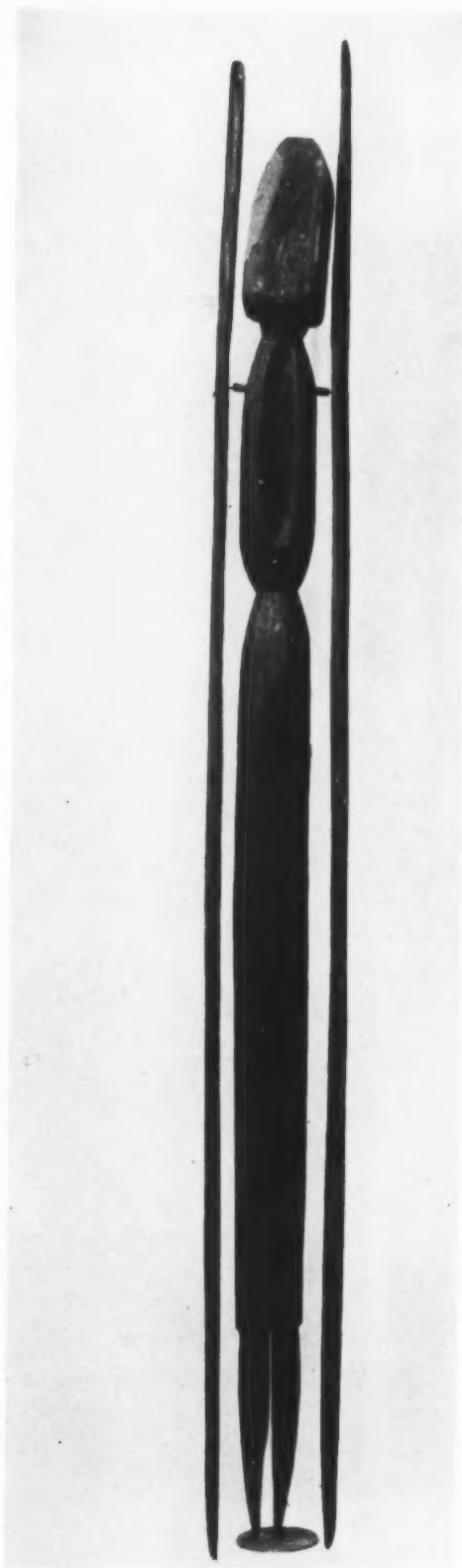


MATISSE: Reclining Nude, I. (1907.) Bronze, 19 $\frac{3}{4}$ " long. Acquired through the Lillie P. Bliss Bequest.



CALDER: Whale. (1937.) Stabile, sheet steel, 6'6" high. Gift of the artist.

BOURGEOIS: Sleeping Figure. (1950.) Balsa wood, 74½" high.
Katharine Cornell Fund.



HARE: Crab. (1951.) Welded bronze, 23¼" high. Purchase Fund.

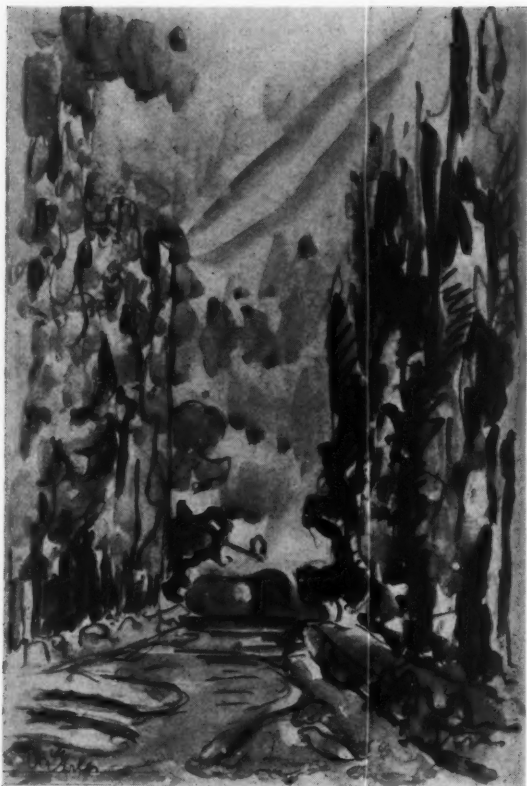


CORINTH: Self Portrait. 1924. Oil on canvas, $39\frac{3}{8} \times 31\frac{5}{8}$ ".
Gift of Curt Valentin.



BELOW. *KIRCHNER*: Street. 1907. Oil on canvas, $59\frac{1}{4} \times 78\frac{7}{8}$ ".
Purchase Fund.





SIGNAC: Italian Landscape. (c. 1896.) Watercolor, 5 $\frac{3}{8}$ x 6 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.

LEFT. SIGNAC: Arles. (1904.) Watercolor, 16 x 10 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.

DERAIN: Landscape in Southern France. (c. 1905.) Oil on canvas, 13 $\frac{7}{8}$ x 17 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.





SOUTINE: Ray Fish and Bread. (c. 1924.) Oil on canvas, 36 x 32". Gift of Bernard Davis (by exchange).



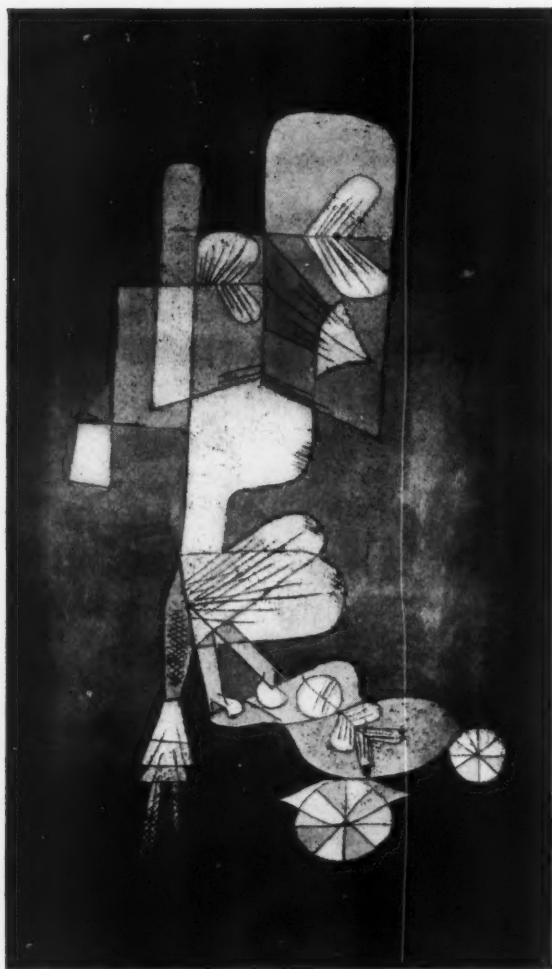
PICASSO: Still Life with Tube of Paint. (1909.) Oil on canvas, 32 $\frac{1}{8}$ x 25 $\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund.

OPPOSITE:

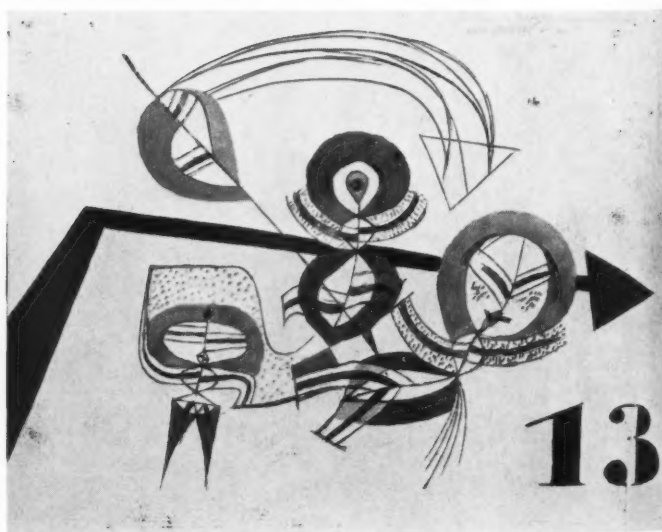
ABOVE. *PICASSO: Sleeping Peasants. 1919. Gouache 12 $\frac{1}{4}$ x 19 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.*

BELOW. *DUFY: The Fleet at Villefranche. (1926.) Oil on canvas, 25 $\frac{3}{4}$ x 31 $\frac{7}{8}$ ". Gift of Mr. and Mrs. Peter A. Rübel.*





KLEE: Girl with Doll Carriage. 1923. Watercolor, 15 $\frac{3}{8}$ x 8 $\frac{3}{8}$ " (composition). Purchase Fund.

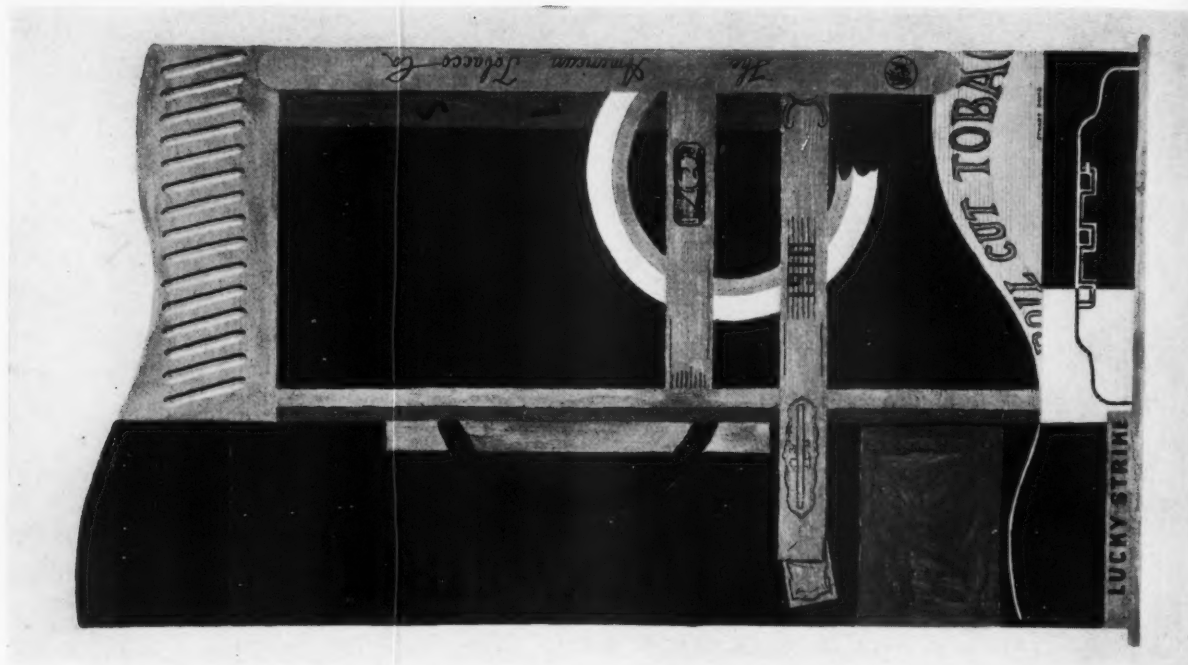


KLEE: Scherzo with Thirteen. 1922. Watercolor, 8 $\frac{3}{4}$ x 11 $\frac{7}{8}$ ". Purchase Fund.

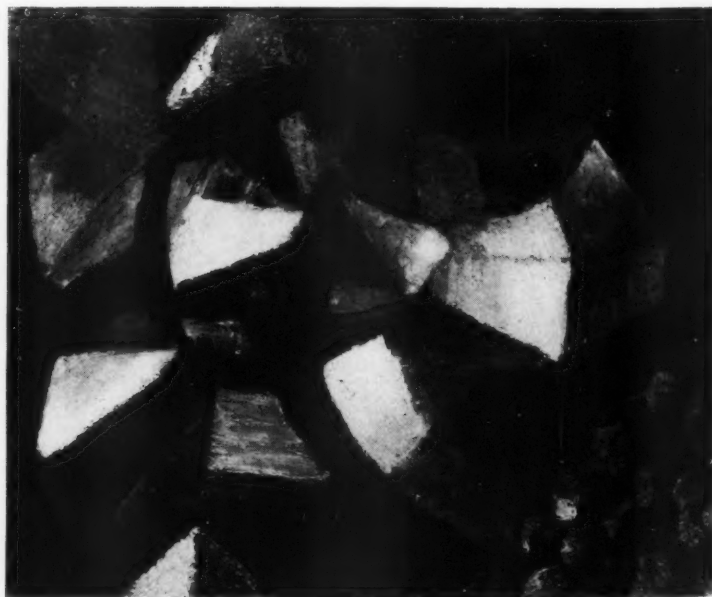


MAGRITTE: Empire of Light, II. 1950. Oil on canvas, 31 x 39". Gift of Mr. and Mrs. John de Menil.

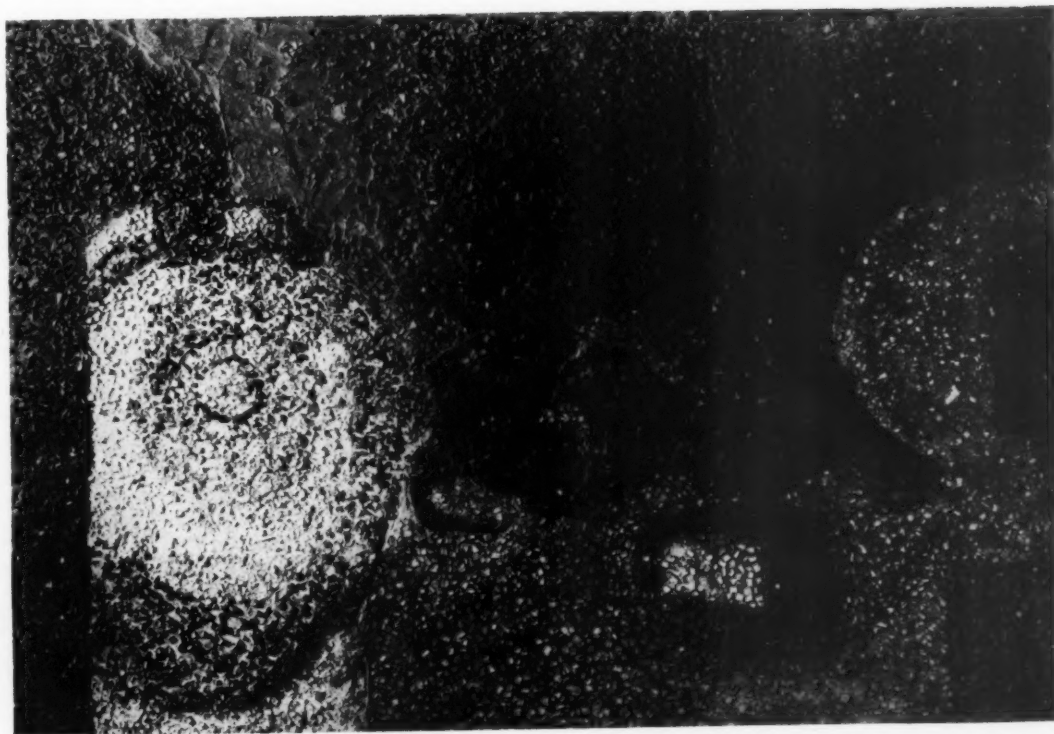
DAVIS: Lucky Strike. (1921.) Oil on canvas, 33¼ x 18". Gift of The American Tobacco Company, Inc.



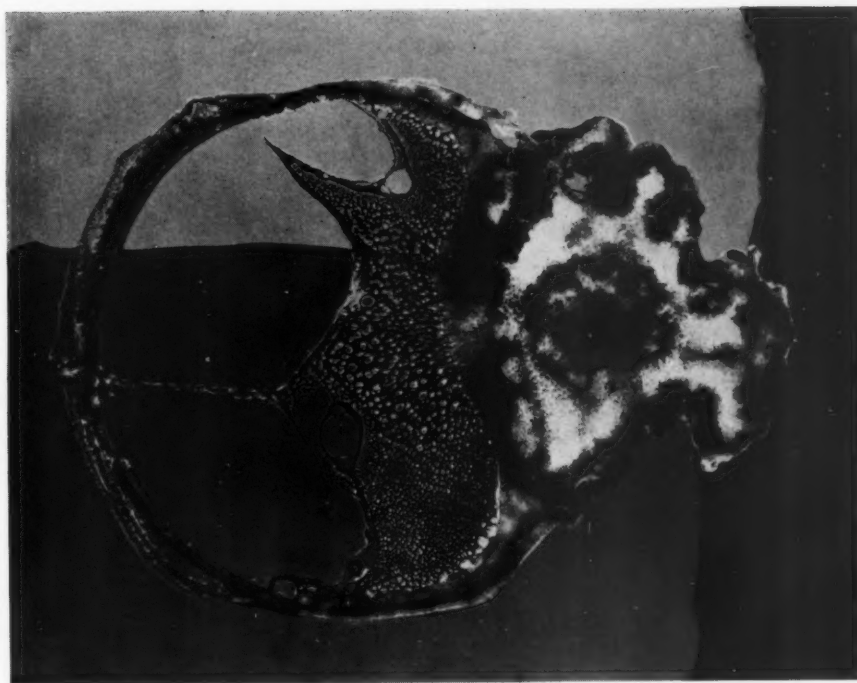
RUSSELL: Synchrony. (1913?) Oil on canvas, 14½ x 10⅝". Mrs. Wendell T. Bush Fund.



REYNAL: A Good Circular God. (1950.) Mosaic, 37 x 24 $\frac{3}{8}$ x 1". Katharine Cornell Fund.

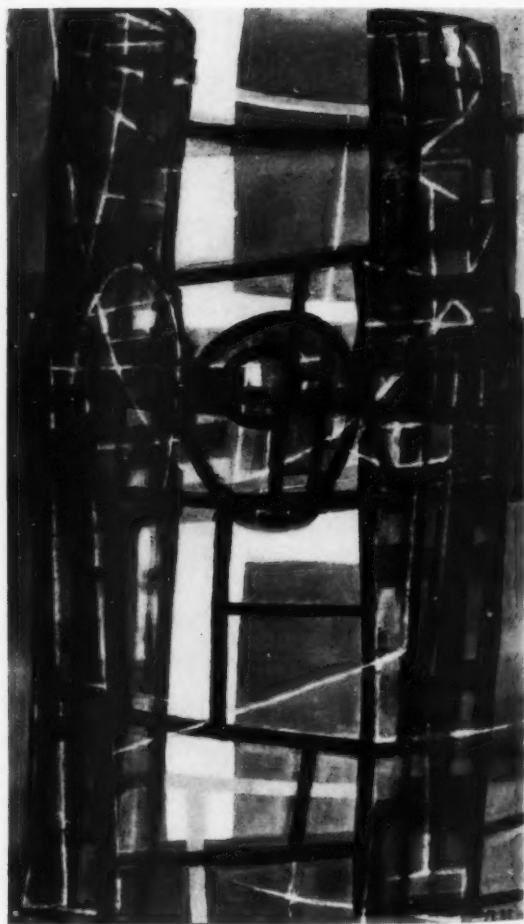


MERRILL: Chain Reaction. 1947. Oil on canvas mounted on composition board, 17 $\frac{1}{2}$ x 13 $\frac{1}{2}$ ". Gift of Alexander M. Bing.

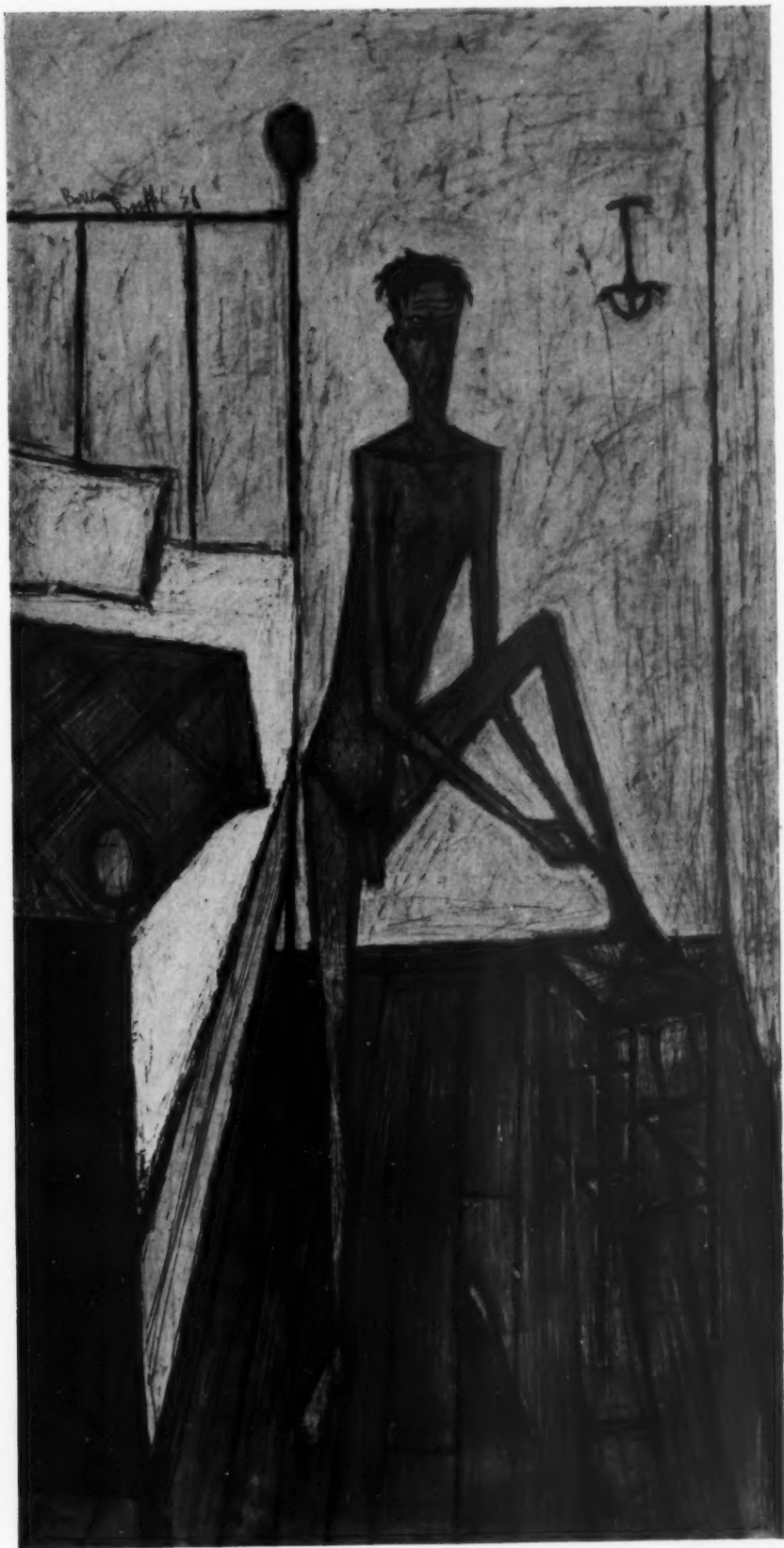




STAËL: Painting. 1947. Oil on canvas, 77 x 38 $\frac{3}{8}$ ". Gift of Mr. and Mrs. Lee A. Ault.



UBAC: Two Persons at a Table. 1950. Oil on canvas, 51 x 28 $\frac{3}{4}$ ". Purchase Fund.



BUFFET: Self Portrait. 1948.
Oil on canvas, 82¼ x 40⅝". Purchase Fund.



VERY: The Dessert. (1939.) Oil on canvas, $28\frac{1}{8} \times 36\frac{1}{8}$ ". Gift of Mr. and Mrs. Roy R. Neuberger.



PIPER: Cwn Tryfan Rock. (1950.) Oil on canvas, $25\frac{1}{8} \times 30$ ". Purchase Fund.

Catalog numbers continue those in the 1948 catalog and its supplements. Page numbers of the illustrations appear below the catalog numbers.

Dates appear on the works of art themselves unless they are here enclosed in parentheses.

Dimensions are in inches; height precedes width. Watercolors, gouaches, temperas, caseins and pastels are on paper and sheet sizes are given unless otherwise specified.

The date of acquisition is indicated in the accession number by the two digits following the decimal point. For example, 1.50 was the first item acquired in 1950.

EVERY, Milton. American, born 1893.

- 924 The Dessert. (1939.) Oil on canvas, $28\frac{1}{8} \times 36\frac{1}{8}$ ".
p 20 Gift of Mr. and Mrs. Roy R. Neuberger. 130.51.

BIGAUD, Wilson. Haitian, born 1931.

- 925 Murder in the Jungle. (1950.) Oil on composition
p 24 board, $23\frac{7}{8} \times 29\frac{3}{4}$ ". Inter-American Fund. 2.51.

BOURGEOIS, Louise. American, born France 1911.

- 926 Sleeping Figure. (1950.) Balsa wood, $74\frac{1}{2}$ " high.
p 7 Katharine Cornell Fund. 3.51.

BUFFET, Bernard. French, born 1928.

- 927 Self Portrait. 1948. Oil on canvas, $82\frac{1}{4} \times 40\frac{5}{8}$ ".
p 19 Purchase Fund. 131.51.



CORNELL: Central Park Carousel—1950, in Memoriam.



MARCKS: Amazon. Gift of Curt Valentin.

CALDER, Alexander. American, born 1898.

- 928 Whale. (1937.) Stabile, sheet steel, 6'6" high. Gift
p 6 of the artist. 319.50.

CORINTH, Lovis. German 1858-1925.

- 929 Self Portrait. 1924. Oil on canvas, $39\frac{3}{8} \times 31\frac{5}{8}$ ".
p 8 Gift of Curt Valentin. 320.50.

CORNELL, Joseph. American, born 1903.

- 930 Central Park Carousel—1950, in Memoriam.
p 21 (1950.) Construction in wood, mirror, wire netting
and paper, $20\frac{1}{4} \times 14\frac{1}{2} \times 6\frac{3}{4}$ ". Katharine Cornell
Fund. 5.51.

DAVIS, Stuart. American, born 1894.

- 931 Lucky Strike. (1921.) Oil on canvas, $33\frac{1}{4} \times 18$ ".
p 16 Gift of The American Tobacco Co., Inc. 132.51.

DELAUNAY-TERK, Sonia. French, born Russia 1885.

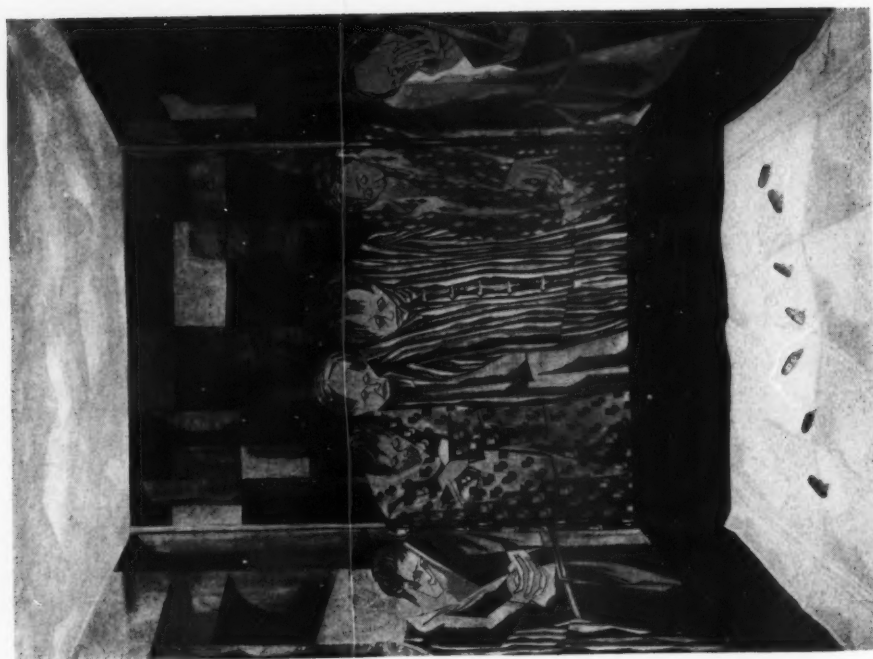
- 932 Decoration for *La Prose du Transsibérien et de la
Petite Jehanne de France* by Blaise Cendrars.
(1913.) Text and gouache, $6'9\frac{1}{2} \times 13\frac{7}{8}$ ". Purchase
Fund. 133.51.

DERAIN, André. French, born 1880.

- 933 Landscape in Southern France. (c. 1905.) Oil on
p 10 canvas, $13\frac{7}{8} \times 17\frac{3}{4}$ ". Acquired through the Lillie
P. Bliss Bequest. 6.51.



SHAHN: "A Good Man Is Hard to Find." (1948.) Gouache, 96 x 62". Gift of the artist.



LAWRENCE: Sedation. 1950. Casein, 31 x 22 7/8". Gift of Mr. and Mrs. Hugo Kastor.

DUFY, Raoul. French, born 1879.

- 934 The Fleet at Villefranche. (1926.) Oil on canvas,
p 13 $25\frac{3}{4}$ x $31\frac{1}{8}$ ". Gift of Mr. and Mrs. Peter A. Rübél. 236.50.

GALLATIN, A. E. American, born 1881.

- 935 Forms and Red. 1949. Oil on canvas, 30 x 23". Purchase Fund (by exchange). 134.51. Repr. *Abstract Painting and Sculpture in America*, p. 80.

GATCH, Lee. American, born 1902.

- 936 Rainbow Rampage. (1950.) Oil on canvas, 28 x 40". Gift of Mr. and Mrs. Roy R. Neuberger. 7.51.

GIACOMETTI, Alberto. Swiss, born 1901. Lives in France.

- 937 Chariot. (1950.) Bronze, 57" high. Purchase Fund.
p 5 8.51.

GLASCO, Joseph. American, born 1925.

- 938 Two Figures. 1951. Oil and sand on canvas, $30\frac{1}{4}$ x 40". Purchase Fund. 135.51. Repr. *15 Americans*.

GORKY, Arshile. American, born Russia 1904. Died 1948.

- 939 Composition—Horse and Figures. 1928. Oil on canvas, $34\frac{1}{4}$ x $43\frac{3}{8}$ ". Gift of Bernard Davis in memory of the artist. 237.50.

HARE, David. American, born 1917.

- 940 Crab. (1951.) Welded bronze, $23\frac{1}{4}$ " high. Purchase Fund. 136.51.
p 7

JOHNSTON, Ynez. American, born 1920.

- 941 Dark Jungle. (1950.) Casein on cardboard, $23\frac{7}{8}$ x $18\frac{1}{2}$ ". Katharine Cornell Fund. 10.51.

KIENBUSCH, William. American, born 1914.

- 942 Low Tide. 1950. Casein and ink, $22\frac{1}{2}$ x 31". Katharine Cornell Fund. 137.51. Repr. *Abstract Painting and Sculpture in America*, p. 99.

KIRCHNER, Ernst Ludwig. German, 1880-1938.

- 943 Street. 1907. Oil on canvas, $59\frac{1}{4}$ x $78\frac{7}{8}$ ". Purchase Fund. 12.51.
p 9

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

- 944 Scherzo with Thirteen (*Das Scherzo mit der Dreizehn*). 1922. Watercolor, $8\frac{3}{4}$ x $11\frac{1}{8}$ ". Purchase Fund. 139.51.
p 14

- 945 Girl with Doll Carriage (*Mädchen mit Puppenwagen*). 1923. Watercolor, $15\frac{3}{8}$ x $8\frac{3}{8}$ " (composition). Purchase Fund. 13.51.
p 14

KRIESBERG, Irving. American, born 1919.

- 946 Red Sheep. 1951. Tempera on composition board, 48 x 42". Gift of Mr. and Mrs. Hugo Kastor. 140.51.

LAURENS, Henri. French, born 1885.

- 947 Head of a Boxer. (1920.) Polychrome stone, $9\frac{3}{4}$ " high x $9\frac{7}{8}$ " wide. Gift of Mrs. Marie L. Feldhaeusser. 240.50.

LAWRENCE, Jacob. American, born 1917.

- 948 Sedation. 1950. Casein, 31 x $22\frac{7}{8}$ ". Gift of Mr. and Mrs. Hugo Kastor. 15.51.
p 22

LIPCHITZ, Jacques. French, born Lithuania 1891. In U. S. A. since 1941.

- 949 Mother and Child, II. (1941-45.) Bronze, 50" high. Mrs. Simon Guggenheim Fund (by exchange). 508.51.
p 4

MAGRITTE, René. Belgian, born 1898.

- 950 Empire of Light, II. 1950. Oil on canvas, 31 x 39". Gift of Mr. and Mrs. John de Menil. 16.51.
p 15

MARCKS, Gerhard. German, born 1889.

- 951 Amazon. (1949-50.) Bronze, 26" high. Gift of Curt Valentin. 17.51.
p 21

MATISSE, Henri. French, born 1869.

- 952 Reclining Nude, I. (1907.) Bronze, $19\frac{3}{4}$ " long. Acquired through the Lillie P. Bliss Bequest. 143.51.
p 5

MERRILD, Knud. American, born Denmark 1894.

- 953 Chain Reaction. 1947. Oil on canvas mounted on composition board, $17\frac{1}{2}$ x $13\frac{1}{2}$ ". Gift of Alexander M. Bing. 144.51.
p 17

MODIGLIANI, Amedeo. Italian, 1884-1920.

- 954 Caryatid. (c. 1914.) Limestone, $36\frac{1}{4}$ " high. Mrs. Simon Guggenheim Fund. 145.51.
p 3

MOORE, Henry. British, born 1898.

- 955 Family Group. (1945-49, cast 1950.) Bronze, $59\frac{1}{4}$ " high. A Conger Goodyear Fund. 146.51.
p 1

NOGUCHI, Isamu. American, born 1904.

- 956 Portrait of My Uncle. 1931. Terra cotta, $12\frac{1}{2}$ " high. Gift of Edward M. M. Warburg. 244.50. Repr. *American Painting & Sculpture, 1862-1932*.

PICASSO, Pablo. Spanish, born 1881. Lives in France.

- 957 Still Life with Tube of Paint. (1909.) Oil on canvas, $32\frac{1}{8}$ x $25\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 147.51.
p 12

- 958 Sleeping Peasants. 1919. Gouache, $12\frac{1}{4}$ x $19\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Fund. 148.51.
p 13

PIPER, John. British, born 1903.

- 959 Cwn Tryfan Rock. (1950.) Oil on canvas, $25\frac{1}{8}$ x 30". Purchase Fund. 19.51.
p 20

- 960 End of the Glyder Mountain. (1950.) Gouache, $22\frac{3}{8}$ x $27\frac{5}{8}$ ". Gift of Curt Valentin. 322.50.

REYNAL, Jeanne. American, born 1903.

- 961 A Good Circular God. (1950.) Mosaic, 37 x $24\frac{3}{8}$ x 1". Katharine Cornell Fund. 20.51.
p 17

RUSSELL, Morgan. American, born 1886.

962 Synchromy. (1913?) Oil on canvas, $14\frac{1}{2} \times 10\frac{5}{8}$ ".
p 16 Mrs. Wendell T. Bush Fund. 21.51.

963 Synchromy No. 3: Color Counterpoint. (1913.) Oil
on canvas mounted on cardboard, $10\frac{1}{4} \times 11\frac{7}{8}$ ".
Given anonymously. 149.51.

RYAN, Anne. American, born 1889.

964 Number 48. (1950.) Collage of pasted paper, tinfoil
and cloth, on cardboard, $15\frac{3}{4} \times 12\frac{1}{2}$ ". Katharine
Cornell Fund. 22.51. Repr. *Abstract Painting and
Sculpture in America*, p. 115.

SHAHN, Ben. American, born Russia 1898.

965 "A Good Man Is Hard to Find." (1948.) Gouache,
p 22 96×62 ". Gift of the artist. 23.51.

SIGNAC, Paul. French, 1863-1935.

966 Italian Landscape (Albenga.) (c. 1896.) Water-
color, $4\frac{3}{8} \times 7\frac{1}{2}$ ". Acquired through the Lillie P.
Bliss Bequest. 25.51.

967 Italian Landscape. (c. 1896.) Watercolor, $5\frac{3}{8} \times$
p 10 $6\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.
26.51.

968 Arles. (1904.) Watercolor, $16 \times 10\frac{1}{2}$ ". Acquired
p 10 through the Lillie P. Bliss Bequest. 24.51.

SOUTINE, Chaim. Lithuanian, 1894-1943. Worked in
France.

969 Ray Fish and Bread. (c. 1924.) Oil on canvas, $36 \times$
p 11 32 ". Gift of Bernard Davis (by exchange). 27.51.

STAËL, Nicolas de. French, born Russia 1914.

970 Painting. 1947. Oil on canvas, $77 \times 38\frac{3}{8}$ ". Gift of
p 18 Mr. and Mrs. Lee A. Ault. 28.51.

UBAC, Raoul. Belgian, born 1911.

971 Two Persons at a Table. 1950. Oil on canvas,
p 18 $51 \times 28\frac{3}{4}$ ". Purchase Fund. 30.51.

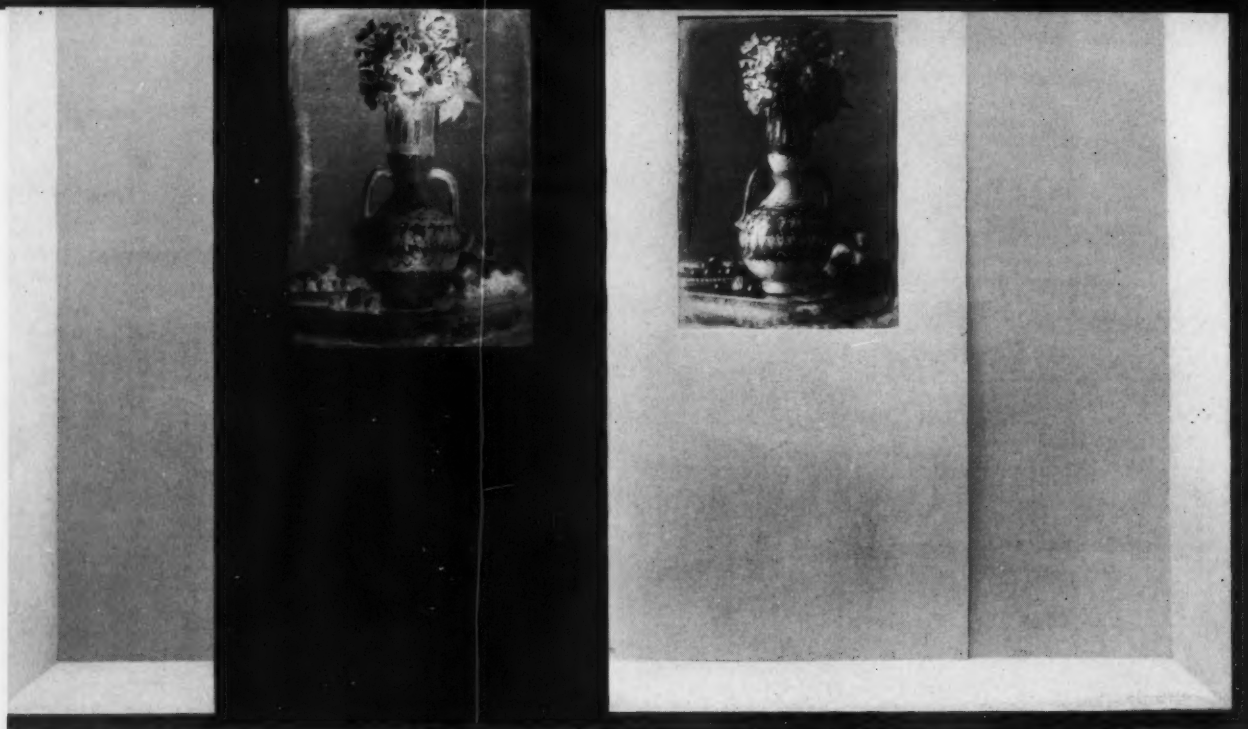


BIGAUD: Murder in the Jungle. (1950.) Oil, $23\frac{7}{8} \times 29\frac{3}{4}$ ". Inter-American Fund.



bulletin: vol. xix, no. 4, 1952

photography at the museum of modern art



HENRI LE SECQ (1818-1882): Paper negative and positive

Cover: Photograph by ROBERT FRANK

Below—Installation shot: "In and Out of Focus" April-July, 1948



During the past five years the Museum of Modern Art's Department of Photography, under the direction of Edward Steichen, has arranged and presented 24 exhibitions which included work by 556 individual photographers. To further a more general recognition of the art of photography, these exhibitions were planned to explore the various phases, tendencies and directions in modern photography. As an additional aid in evaluating today's work, photographs by famed early pioneers as well as the work of forgotten photographers have been shown.

While most of the work exhibited was contributed by individual photographers, prints were also loaned by the following institutions: The Metropolitan Museum of Art, The George Eastman House, Rochester; The Royal Photographic Society of Great Britain; The Museum of the City of New York; The Library of Congress, Washington, D. C.; Princeton University Library; Helmut Gernsheim Collection, London; and the Armed Forces of the United States.

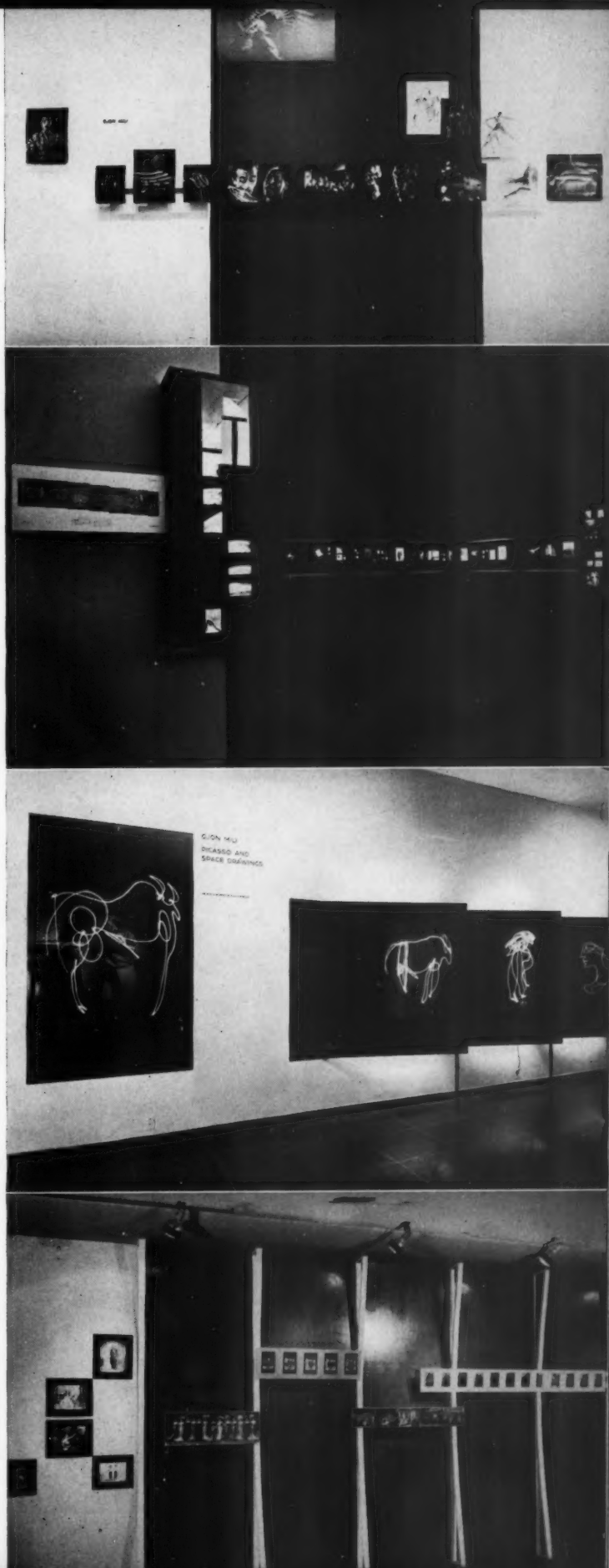
Seventeen of these exhibitions have been taken over by the Museum's Department of Circulating Exhibitions and have had 147 showings in 64 cities. One of the major exhibitions, "In and Out of Focus," after its American tour was taken over by the Department of State for exhibition in European cities.

Out of an uncounted number of photographers who have submitted work to the Department, 188 were selected for personal interviews and special study. This resulted, in some cases, in the acquisition of examples of their work for the Department's collections.

The Museum of Modern Art Photography Committee:

Henry Allen Moe, Chairman
 Rene d'Harnoncourt
 John Hay Whitney
 Ray Mackland
 Edward Steichen

Exhibition installations, top to bottom: "Music and Musicians," Winter, 1947-8; "Color Photography," May-June '50; "Space Drawings by Picasso," photographed by Gjon Mili, Jan.-Mar. '50; and "Forgotten Photographers," Fall, '51.





HOMER PAGE: "American Legion Convention, San Francisco, 1946"

Today's photography ranges from a meticulously precise naturalism to the completely abstract image; from the searching electron micrograph in the field of science to images expressing a highly sensitized emotional concept; the frozen action made possible by speed-lights in contrast to the blurred action of slow exposure or of superimposed images.

It is the artist in photography who beyond his own creative achievement establishes new standards, influences and uses of the medium, whether it be in the service of science, education or communication.

There is a new kind of aliveness in the melting pot of American photography. This aliveness is not based on novelty, slickness or on any particular kind of technical skill or procedure. There are fine warm accents and sharp emphasis on the mirroring of human relations, and there is a boisterous gaiety, sly humor and whimsicality as well as bitter or ironic comment. There is the aloofness of icy objectivity and the challenge of various approaches in the rendering of meaningful abstractions, and there is grace and wit in concrete elements of design and the magic of an exact instant.

Some of the work is still tentative and some consciously or unconsciously repetitious of much that has gone before. Along with photographs expressing the fulfillment of mature experience, we also find heartening encouragement in the restless seekings, probing aspirations and experiments of younger photographers.

Good photography in any field becomes alive by virtue of the quality and integrity of the photographer's perception and feeling. When the photographer's emotional reaction is carried through the over-all organization of the image and under the control of an informed intelligence, the resulting photograph takes on the incandescence of truth. The casual candid snapshot of people on the street, bus or subway can be as dead, senseless or "corny" as any sentimental silhouette against a sunset sky.

The photographer who is primarily interested in finding definitive approval for his favorite cult, cant or ism, or some affirmation about the limitations of the medium is apt to find that modern photography is puzzling and contradictory for our best photographers are attracted to the medium because it is young, elastic and has elbowroom to grow in—lots of elbowroom!

Edward Steichen

LOUIS FAURER





ALFRED STIEGLITZ (1864-1946)

VENERABLE TREES



EUGENE ATGET (1856-1927)



HENRI CARTIER-BRESSON



FROM THE EXHIBITION—
"5 FRENCH PHOTOGRAPHERS"

BRASSAI

IZIS



ROBERT DOISNEAU





BILL BRANDT



EDWARD WESTON

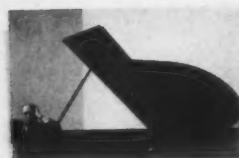
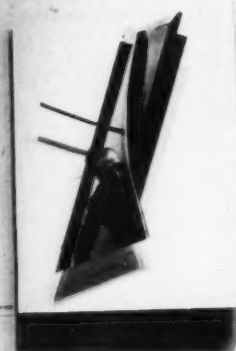


IRVING PENN: "Portrait of John Marin."

© Vogue



WALKER EVANS



ARNOLD NEWMAN

ALFRED EISENSTAEDT





HELEN LEVITT

FREDERICK SOMMER: "Circumnavigation of the Blood."





TOSH MATSUMOTO

HERBERT MATTER

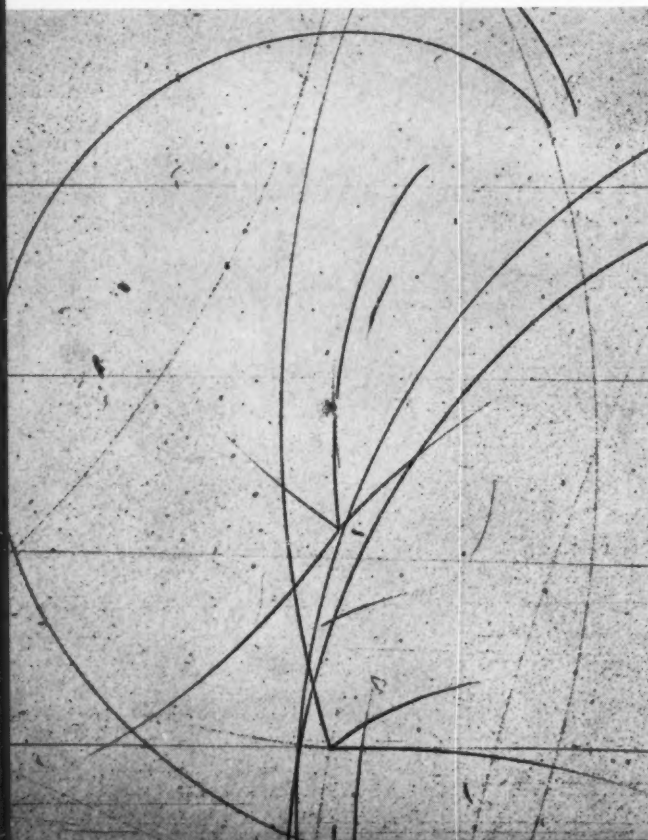




HARRY CALLAHAN: "Grasses in Snow."

DR. WILSON POWELL: "Conversion of neutrons into protons," University of California cyclotron.

GYORGY KEPES: Light Drawing





AARON SISKIND



LOTTE JACOBI

CHARLES EAMES







MARGARET BOURKE-WHITE © *Life*

W. EUGENE SMITH © *Life*

MARION PALFI:
"Wife of a Lynched Negro"



JACOB RIIS (1849-1914): "Police Station Lodgers"



SAM
CALDWELL:
"Centralia
Mine
Disaster,"
*St. Louis
Post-Dispatch*



HARRY
BATZ:
"Goodbys
Come
Hard,"
*The Hartford
Courant*





DAVID DOUGLAS DUNCAN: "Korea"

© *Life*

ROBERT CAPA: "Picasso and Son"

© *Look*



WAYNE MILLER: "Striker"



MRS. CAMERON (1815-1879): "Herschel"



NEW MEMBERSHIP RATES

On July 1st, 1952 the Museum was obliged to adopt a small raise in membership rates to compensate for losses resulting from the decreased value of the dollar. Our Non-Resident rate has not been raised since 1929, and the Resident and Participating rates have not changed since 1946. Since those adjustments, the buying value of each dollar contributed has diminished by 70% and 35% respectively. The July 1st increase in rates is 25% or less. The costs of members' privileges and operating the Museum have grown far beyond this amount.

Under these circumstances the following changes were effected:

	From	To
Non-Resident	\$10.00	\$12.50
Resident	\$12.50	\$15.00
Participating	\$20.00	\$25.00

Members may rest assured that they will continue to receive benefits materially greater than their price. We are confident that the Members will fully understand the Museum's position in an economic situation which has affected costs in every field.

PUBLICATIONS

Fifteen Americans, edited by Dorothy C. Miller, with statements by the artists and others. This book is the latest in a series of Museum of Modern Art publications which, ever since the Museum's founding, have explored the field of contemporary art in the U. S. Some were devoted to specific trends; others in the series, like *Fifteen Americans*, have brought together a group of artists of widely diverse aims. 48 pages; 44 plates; paper bound \$1.

Picasso: Prints, The Sculptor in His Studio. Because of the wide interest created by the exhibition *Picasso: His Graphic Art*, the series of etchings showing a sculptor in his studio has been printed in copper line by the Museum. Paper bound, 32 pages, 24 plates, with introduction by William S. Lieberman, price \$1.

Moral Values and the Experience of Art, an address by Harold Taylor, President of Sarah Lawrence College, which was delivered at the 10th Annual Conference of the Committee on Art Education, is now available in pamphlet form. Dr. Taylor's article gives support for the importance of the arts, not only as a vital part of general education, but as a need in today's living. Copies 25¢.

Bauhaus 1919-1928 (reprint). With the cooperation of the Museum, this famous volume has been reissued by the Charles T. Branford Co., Boston. Copies may be obtained from the Museum of Modern Art. \$5.50, 25% discount to members, 550 plates, 224 pages, cloth.

Matisse: His Art and His Public, by Alfred H. Barr, Jr. This extraordinary monograph is the most complete account we have, not only of the artist's life and achievement, but of how the world has received the art of Matisse—the most controversial living painter.

Far greater than the warfare around Matisse's art was the struggle within the artist; no painter has suffered more creative anxiety or been more articulate about his artistic problems. Here you will find Matisse's own honest and lucid statements of his creative difficulties, which are of particular interest in conjunction with Mr. Barr's analyses and evaluations of hundreds of individual works.

The many illustrations as well as the text cover for the first time in one volume the wide range of Matisse's art, his paintings, drawings, sculpture (so long neglected); his prints, decorative arts, theatre designs and superb illustrated books. Notes taken in Matisse's school forty years ago, contracts with his dealer, lists of his paintings in public galleries and an extensive bibliography supplement the text and illustrations. 592 pages; 500 plates (23 in color) \$12.50, 25% discount to members.

The Miserere of Georges Rouault. The intensity of Rouault's vision, which has brought him fame as the greatest modern religious painter, is nowhere better shown than in this magnificent series of engravings. Apart from their merit as Rouault's contribution to the art of engraving, the *Miserere* prints are a profound and deeply significant commentary on our civilization. They represent the artist's castigation of spiritual debility, as well as his belief in salvation through religious fervor.

The present volume, reproduced in small facsimile by Aulard, has been produced under Rouault's personal supervision, to spread the enjoyment of his art and to convey to a new and larger public the religious message which means so much to him. Included are the English translation of Rouault's preface, and an introduction by Monroe Wheeler, Director of Exhibitions and Publications of the Museum. The 62 plates incorporate 4 showing successive states of the same engraving. \$3.75 cloth only, 25% discount to members.

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